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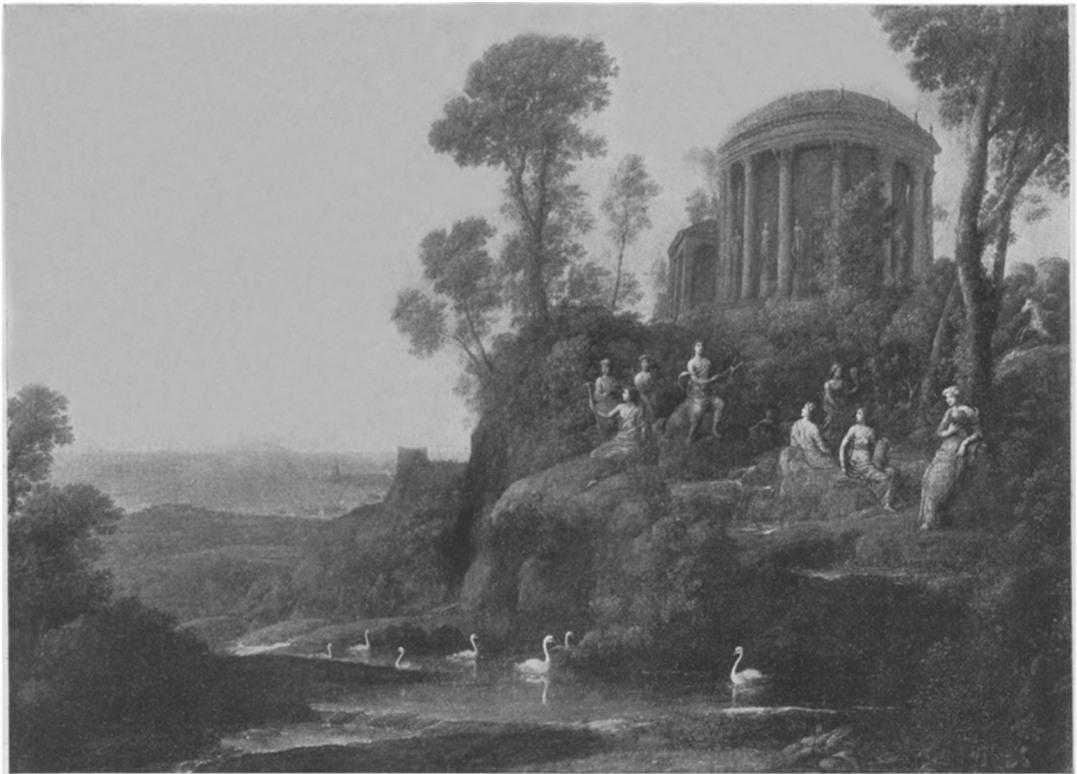
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*Parnassus**Claude Gellée, called Lorraine*

The Parnassus of Claude Gellée

THE attentive visitor to the galleries of painting in the Boston Museum and to many other galleries in America is surprised to find but few illustrations of classical subjects among the pictures, and often none at all. In Boston, for example, this style is represented only by Henri Regnault's "Automedon" and a Nymph by Fuller, both in reality studies of the nude set in landscape. Yet during certain periods, especially in Italy, in France, and in Flanders, fables from mythology and stories of antiquity were the subjects nearest the hearts of painters and sculptors. The Library in this city possesses a decorative work by Puvis de Chavannes which amply proves that this kind of picture has in our own day original and powerful interpreters. It is the taste of American amateurs which has led them to seek the works of the realists, particularly the Dutch and the Spanish, the English of the eighteenth century and the French of the nineteenth, who have made portraiture and landscape almost the exclusive object of their studies. But a museum should represent diverse tendencies of art, and we have welcomed the opportunity to add to our collection two examples of mythological subjects, one treated by an Italian painter of the Renaissance, the other by a French painter of the seventeenth century. A cassone of the School of Filippino Lippi, recently exhibited in the West Court, with other acquisitions, shows different episodes in the his-

tory of Psyche. It will now take its definitive place in the Panel Room, where hitherto the Italian masters of the first half of the sixteenth century have been represented only by religious pictures and one portrait.

The illustration above reproduces a very important landscape by Claude Gellée, called Claude Lorraine, representing Apollo and the Muses assembled on Mt. Helicon near that fountain Hippocrene which Pegasus caused to spring up with a blow from his hoof. To the left extends the Boeotian Sea furrowed with white sails under a light, transparent sky traversed by small clouds. The whole has that quality of fluidity, of immateriality which makes Claude the master of the great modern landscapists like Turner and Corot, and the first exponent of truth in light and atmosphere. This picture was painted in 1681 for the Constable Colonna, when Claude, already eighty-one years of age, had but one more year to live. In the *Liber Veritatis* it bears the number 193. Claude had before, in 1664, painted for the Constable Colonna a landscape with the figure of Psyche, now included in Lord Overstone's collection. He treated the subject of Parnassus several times, and seems to have been somewhat inspired by Raphael's Vatican fresco. But the figures always count for little in Claude's pictures. They are dream landscapes, delicately blending harmony of line and the charm of soft color into poetic visions that in his time won him powerful friends as they win him passionate admirers to-day.

J. G.